



JIMI HENDRIX: "Changes"

The master of the studio flexes his "live" muscles on this funky, psychedelic jam tune.

BY DAVE WHITEHILL

STUDYING JIMI HENDRIX'S recorded live performances can be highly educational, especially if you're into jamming or gigging with a power trio (guitar, bass and drums). This Buddy Miles tune from the live *Band Of Gypsies* album provides a great lesson in making the most of the three-piece format.

To make the *Band Of Gypsies* sound larger during "Changes," Jimi employed the following devices and techniques:

- Open-string notes (see measures 1 and 3).

- Filling in the spaces between single-note phrases with chords (see measures 9 and 11). If timed correctly, this maneuver can create the aural illusion of two guitarists playing.

- Playing octaves a la Wes Montgomery (see measure 28).

- Using *diads* (two-note chords) and *doublestops* (two-note chords fretted with the same finger on two adjacent strings) in his fills and solos. For example, in measure 34 Jimi plays a short, but sweet, lead fill using "sliding 4ths" within the E major pentatonic scale (E-F#-G#-B-C#). In measures 123-126 he uses "sliding 6ths" to increase the intensity level before restating the main riff.

Jimi's sense of drama is also evident in his masterful use of *dynamics* (volume contrasts). Notice how he gradually increases his guitar's volume during the first four measures of the intro, keeps it cranked during the main theme (meas. 5-8) while using the wah-wah pedal, then

brings it back down again for the first verse (see rehearsal letter B). At the end of his solo (meas. 91 and 92), he brings the volume down to a whisper to draw the audience in, then gradually raises it again during the call-and-response jam (see rehearsal letter E).

Remember, one sure way to bore an audience is to use the same volume level and tone setting all night. To get a wider spectrum of sounds, try experimenting with different pickup combinations, varied degrees of distortion and tone-altering electronic effects. If you can carry a tune, by all means try scat-singing along with your solos, as Jimi does during the call-and-response jam. (He also scatted along with his bridge solo in "Manic Depression," and during the opening riff in "Crosstown Traffic"). This scat-while-you-play technique not only sounds cool, it also helps you solo more melodically.

"Changes"

WORDS AND MUSIC BY BUDDY MILES

TRANSCRIBED BY DAVE WHITEHILL

[A] Intro

Spoken: Buddy Miles is gonna do this thing he wrote called "Them Changes."

Med. Funk ♩=124 b.p.m.

Chords: Dsus4 D Asus4 A Dsus4 D Asus4 A

(Snare) 1

Guitar: *mp* *mf* *f* (turn volume up)

T					
A	12 11	12 11	11 12 13 14 (14)	12 11	11 12 13 14 12
B	0 0	0 0		0 0	

5 N.C.

wah-wah

3 full 1/4 full full

12 14 12 14	14 12 10	12 14	12 14 14	14 12 10	12 14 12 14	14 12 10	12 14 12 14	14 12 10	12 (12)
-------------	----------	-------	----------	----------	-------------	----------	-------------	----------	---------

From the Capitol recording *Hendrix: Band Of Gypsies*

Copyright © 1967 Miles Ahead Music (ASCAP). International copyright secured.
All rights reserved. Used by permission.

Well, my

9 N.C. E9(no 3rd) N.C. (E) N.H. E9 N.C. (E)

wah-wah off *mf* N.H. N.H.

B 1st Verse

mind is goin' through them changes.

I feel just like committin' a crime.

13 *mp* N.C. E5 (E)

Every time you see me goin' somewhere,

I feel like I'm goin' out of my mind, yeah.

17 N.C. E5 (E) P.M. N.C. E5 (E)

Oh, my baby she left me the other day

and we were havin' so much fun, yeah, yeah.

21 N.C. E5 (E) N.C. E5 (E) N.C. E5 (E) N.C. E5 (E)

Oh, my baby she stepped out me

and that's the reason why I sit in the sun.

25 N.C. E5 (E) N.C. E5 (E) N.C. E5 (E) N.C.

wah-wah on

49 She had me runnin'. She had me cryin'. She had me runnin'. Agh,

49 She had me runnin'. She had me cryin'. She had me runnin'. Agh,

Chords: E5, N.C. (E), N.H.

Lyrics: She had me runnin'. She had me cryin'. She had me runnin'. Agh,

Notes: The melody consists of eighth and sixteenth notes, with some triplets. The final note is a whole note.

Performance: The score includes a 'full' marking and a 'wah-wah on' instruction.

53

No lie. Yeah, yeah. Alright.

12 14 12 14 14 12 12 12 14

12 14 12 12 15 15 15 (15) 12 12

14 14 12 14 12 10 12 12 12 14 12 14 14 12 10 12

D Guitar Solo

[illegible]

61

15 15 15 15 15 15 (15) 12 12 14 12 12 12 15 12 14 12 14 12 13 15 15 12 14 12 14 12 13 15 15 (15) 14 12 14

65 8 va

let ring $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ full $\frac{1}{4}$ $\frac{1}{2}$ full

87

Can you clap a

91

little louder?

It's alright.

It's alright.

Ev'rything's

95

gonna be alright, —

yeah.

(vocal ad lib)

99

E

Yeah! Yeah! Everybody, yeah!

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!

107

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. This is followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The melody then continues with a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The melody concludes with a quarter note E3, a quarter note D3, and a quarter note C3. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system shows the continuation of the melody, starting with a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The melody then continues with a quarter note E3, a quarter note D3, and a quarter note C3. The dynamics are marked *mp* and *mf*. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is written in a simple, folk-like style. The dynamics are marked *mp* and *mf*. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is written in a simple, folk-like style. The dynamics are marked *mp* and *mf*.

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

111

111

full

11

11 9

full

12

12 9 12 9

full

12

1 1/2

X X X

0

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

E

F#m

E7

115

115

P.M.

full

full

full

8 va

0 15 (15)12 14 0 15 (15) 12-14 16 16 16 16 16 16 14 14 14 14 12 13 12

(w/ad lib vocal)

E5

N.C
(E)

E

N.C.
(E)

E

N.C.
(E)

119

[illegible]

123

8va ----- 1

N.C. (E) 8va ----- 1

N.C. (E) 8va ----- 1

14-16-16 0 9 9 11 9 11 9 0 7 5

14-16-16-16-14-14 0 9 11 9 11 9 X 7 5

14-15-16-16 0 9 11 9 11 9 9 9 9 7 5

E N.C.

8 va 1

126

wah-wah on

full

full

14 16 16 16 16 16 16 16 16 16 0 14 12 12 14 12 14 14 12 10 12 12 12 12 14 12 14 12 15 12 15 12 14 12 14

129

Freely

(drum roll)

1/2

1/4

full

full

14 14 12 14 12 10 12 12 12 10 14 12 14 14 12 14

133 (on cue)

E

E9 (Spoken) Buddy Miles!

w/bar

w/bar

10 8 9 7 10 8 10 8 9 10 8 9 9 7 9 (9) 7 5 7 5 7 5

X

X

EDDIE VAN HALEN: "Ice Cream Man"

Creamy symmetrical "scale" patterns guaranteed to stretch your left hand

BY DAVE WHITEHILL

VAN HALEN'S GROUNDBREAKING 1978 debut album turned the guitar world upside down. Eddie's explosive, flamboyant soloing style and breathtaking technical displays set a new standard for contemporary rock guitarists. Apart from the many techniques he popularized—e.g. tapping, whammy jamming and a variety of harmonics—there is one aspect of Eddie's playing that has been relatively overlooked: his clever use of symmetrical scale patterns. I use the word "scale"

loosely here because, as you'll soon see, these patterns don't have much in common with traditional scales. For all practical purposes, the symmetrical scales Eddie uses are best thought of as finger patterns or fretboard shapes that just happen to contain fragments of various scales and modes.

The beauty of this type of pattern is in its fingering simplicity. Simply take any three-note combination on one string and run that same exact finger shape across the remaining five strings. It is simplest to think of the finger shape in terms of fret distances. For example, if the finger shape consists of two whole-tones, call it a 2 + 2 pattern, since each whole tone is a two-fret jump on a single string.

Eddie uses two different symmetrical scale patterns in "Ice Cream Man." The first one occurs at the beginning of his solo (see meas. 67-70) and is based on major arpeggios that span (gulp) a total of seven frets (a 4 + 3 pattern)! When you

initially attempt this passage you'll soon discover that a 4 + 3 stretch equals *pain*. To minimize the discomfort and maximize your reach, point your guitar neck skyward. This will help align your wrist and forearm parallel to the frets. (It also looks cooler!) I've included left-hand fingerings beneath the tablature to guide you through this hairy passage.

The second pattern occurs during the final cadenza (see meas. 114 and 115), and is based on a 2 + 2 pattern. I recommend using a 1-2-4 fingering combination for this run.

I encourage you lick-traders to be as adventurous as Eddie, and see if you can come up with your own symmetrical scale patterns to spice up your own solo excursions. Just be careful not to hurt yourselves. Remember, if any of your ideas are beyond the capabilities of your fretting hand, you can always resort to two-handed tapping.

"Ice Cream Man"

WORDS AND MUSIC BY JOHN BRIM

TRANSCRIBED BY DAVE WHITEHILL

[A] Intro

Fast Blues Shuffle ♩ = 180 b.p.m.

(Spoken) I'll dedicate one to the ladies.... Now,

1 N.C. (E) E5 E7 E6 E5 E6 N.C. (E) E7 E6 E5 E6

*Acoustic Gtr. (David Lee Roth)

Open E tuning (low to high: E-B-E-G#-B-E)

[B] 1st Verse and Chorus

summertime's here babe, you need somethin' to keep you cool.
ice cream man, stop me when I'm passin' by.

Ah, now
Oh, my, my, I'm your

5 E5 E6 E5 E6 A5 A6 A5 A6 E E6 E7 E6 E5 E6 E5

From the Warner Bros. recording Van Halen

Copyright © 1968 Arc Music Corp. International copyright secured. All rights reserved.
Used by permission.

summertime's here babe, you need somethin' to keep you cool.
ice cream man, stop me when I'm passin' by.

Better look -
See now,

9 A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E7 E6 E5 E6 E5 E6

out now though, Dave's got somethin' for you. Tell ya what is. I'm your
all my flavors are guaranteed to satisfy.

13 B5 B6 B5 B6 A5 A6 A5 A6 E5 E6 E5 E6 E5 B

C 2nd Verse

(Spoken) Hold on a second baby.

I got good lemonade, ah, dixie cups,

17 E5 E6 E5 E6 E5 B E

all flavors and pushups, too. I'm your ice cream man, baby, stop me when I'm passin' by.

21 E A5 A6 A5 A6 A5 A6 A5

See now, all my flavors are guaranteed to satisfy.

25 E E6 E7 E6 E5 E6 E5 B5 B6 B B6 A5 A6 A5 A6

D 3rd Verse

(Spoken) Hold on, one more.

Well, I'm usually passin' by just about eleven o'clock.

29 E5 E6 E5 Esus2 E5 B E5 E6 E5 E6 A5 A6 A5 A6

(Spoken) Uh, huh, I never stop.

I'm usually passin' by just around eleven o'clock.

33 E5 E6 E7 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6

And if you let me cool you one time, you'll be my regular stop.

37 E5 E6 E7 E6 E5 E6 E5 B5 B6 B5 B6 A5 A6 A5 A6

E 4th Verse

(Spoken) Alright boys!

I got good lemonade, ah, dixie cups.

41 E5 E6 E B E5 (Acous. Gtr. out)

all flavors and push ups, too.

I'm your ice cream man,

stop me when I'm passin' by.

45 E5 A5 A6 A5 A6 A5 A6 A5 E5

See now, all my flavors are guaranteed to satisfy.

49 E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 A5 A6 A5 E5



F 2nd, 3rd Verses

Yes!

I'm your ice cream man,

stop me when I'm passin' by.

53 E6 E5 B5 B6 B5 E5 E6 E5 E6 A5 A6 A5 E5

I'm your ice cream man,

stop me when I'm passin' by.

57 E6 E5 A5 A6 A5 A6 A5 A6 A5 E5

To Coda

They say all my flavors are guaranteed to satisfy.

61 E6 E5 B5 B6 B5 B6 A5 A6 A5 E

(Spoken) Ah, one time!

G Guitar Solo

N.C.
(E)

65 A B 8va

left-hand fingering: 1 1 3 4 1 3 1 4 3 1 3 4 1 3 1 4 1

83 E Edim7 E7

8va

let ring

16 16 16 16 16 (16) 15 15 15 15 15 15 16 16 16 19 19 (19) 21

16 16 16 16 16 11 15 15 14 15 14 15 15 16 16 16 19 19 (19) 21

N.C. (E7) (A)

86 8va

19 (19) 0 0 15 2 12 15 12 15 12 14

21 19 0 0 15 12 15 12 15 12 14

(E) (B)

89 w/bar -1/2 full w/bar -1/2 dig in 1/2 full 1/2 full full

(14) 12 12 15 (15) 12 14 12 12 14 14 12 (12) 0 15 12 15 12 14 12 15 14 15 12 15

92 (A) (E) (B)

12 15 14 12 12 12 12 0 12 11 14 12 11 12 11 11 12 14 11 12 14 11 12 14 7 0

D.S. al Coda
I'm your

Coda

[H] Outro

(Spoken) One time, boys!

I'm your ice cream man.

95 E A B E5 E6 E5 A5 A6 A5 E5

Elec. Gtr.1

let ring

(4) 5 9 10 9 11 12 11 9 11 9 11 9 11 11 9 11 9 11 11 9 15 14 (14)

P.M.

Elec. Gtr.2 (Eddie overdubbed)

THE EAGLES: "Hotel California"

The making of a studio masterpiece.

BY PAUL ROBINSON

THIS TITLE CUT from the Eagles' Grammy-winning "1977 Record of the Year" was originally conceived by guitarist Don Felder, who then presented his initial sketches to the rest of the band for refinement. Don Henley and Glen Frey applied their lyrical talents to the music; Joe Walsh's contribution was mainly in the areas of production and arrange-

ment, with such classic Walshian touches as the background "chick-a" track (Gtr.3) and the octave-doubled bass figure (Gtr.4), beginning with the first verse (see rehearsal letter C).

The opening eight bars feature Felder playing a Takamine acoustic 12-string guitar recorded with both a microphone and an internal pickup. The microphone's signal was sent directly into the mixing board, while the pickup's signal was sent through a Leslie (rotating speaker) that was placed between two additional microphones.

Felder used a capo for this part, clamping it down behind the 7th fret (between the 6th and 7th frets). This enabled him to play the arpeggiated chords as clearly and effortlessly as if they were in the open position. For example, to play the first chord (Bm) without the capo, he

would have had to barre his index finger behind the 7th fret (an almost unreasonable request on a 12-string!). With the capo, he was able to finger it like an ordinary open E minor chord. The six-string acoustic guitar (Gtr. 2) that enters at rehearsal letter B is a Martin D-35.

The classic lead guitar finale, beginning at rehearsal letter K, features Felder and Walsh trading licks and eventually teaming up for a climactic harmonized duet. Notice the distinctly different, yet complementary, tones of the two guitars (Felder uses a Gibson Les Paul; Walsh plays a Fender Telecaster through a phase shifter).

And so at last, here are all the guitar tracks recorded on "Hotel California." Thanks to Don Felder for his consultation.

"Hotel California"

WORDS AND MUSIC BY DON FELDER, DON HENLEY AND GLEN FREY

TRANSCRIBED BY PAUL ROBINSON AND JESSE GRESS

A Intro

Moderately ♩ = 74 b.p.m.

1 Bm F#7 Aadd9 E9

* Gtr.1 (Acous. 12-string)

mp

let arpeggios ring

5 G D Em7 F#7

* Capo at 7th fret.
Gtr.2 (acous. 6-string) doubles first chord

B (0:26) Bm F#7 Aadd9

Gtr.1

mp

let arpeggios ring

Gtr.2 (acous. 6-string)

mp

From the Elektra/Asylum recording *Hotel California*

Copyright © 1976, 1977, 1991 Red Cloud Music, Cass County Music and Fingers Music. All rights reserved. Used by permission.

12 E9 G D Em7

Gtr.1

Gtr.2

Gtr.3 (Elec. 6-string w/dist., flange, reverb)

Fade in w/vol. control

dim.

let arpeggios ring

[C] 1st Verse

(0:52)

On a dark desert highway, cool wind in my hair, warm smell of colitas,

16 F#7add4 Bm F#7 Aadd9

Gtr.1

(drums) *mf* let arpeggios ring throughout

Gtr.3 (Elec. 6-string) Rhy. Fig.1

* F.H.M.

* Heavily muted with fretting hand

Gtr.4 (Elec. 6-string) Rhy. Fig.2

mf

P.M. J

rising up through the air. Up ahead in the distance, I saw a shimmering light. My head grew heavy and my sight grew dim.

20 E9 G D Em7

D 2nd Verse (1:18)

I had to stop for the night. F#7

There she stood in the doorway. I heard the mission bell and I was thinking to myself this could be Bm w/Rhy. Figs. 1., 2 F#7 Aadd9

24

end Rhy. Fig. 1 * Rhy. Fig. 3

Gtr. 5 (Elec. 6-string)

Gtr. 6 (Elec. 6-string)

mf w/dist.

Dim.

* includes gtrs. 5 and 6

end Rhy. Fig. 2

P.M.

heaven or this could be hell. Then she lit up a candle

and she showed me the way. There were voices down the corridor.

28

E9 G D Em7

dim. >

dim. >

1/2

E 1st Chorus

(1:44)

I thought I heard them say.

Welcome to the Hotel California.

Such a lovely place,

such a

F#7

Gtr.1 G D F#7

Gtr.3 Rhy. Fig.4

mf F.H.M.

1010 1010 1010 1010

1111X 12X 1112-14 12 10

* Heavy fret-hand muting. Pitches barely distinguishable

end Rhy. Fig.3

dim. >

1010X 12X 1012-14 12 10

1111X 12X 1112-14 12 11

2 1 2 4 5/5

lovely face.

Plenty of room at the Hotel California.

Any

Bm

G

D

36

F 3rd Verse (2:10)

time of year, (any time of year) you can find it here.

Her mind is tiffany twisted.

Em

F#7

Bm

end Rhy. Fig.4 Gtr.1 w/Rhy. Figs. 1 and 2

39

She got Mercedes Benz. She got a lot of pretty, pretty boys that she calls friends. How they dance in the courtyard,

42 F#7 Aadd9 E9 G

sweet summer sweat. Some dance to remember, some dance to forget.

46 D Em7 F#7

G 4th Verse

(2:36)

So I called up the captain, "Please bring me my wine." He said, "We haven't had that spirit here since nineteen sixty nine."

Bm F#7 A E

Gtr.1

8 va

49 w/Rhy. Figs. 1, 2 and 3
* Gtr.7 (Elec.6-string)
* Gtr.8 (Elec.6-string)
Divisi

mf dim.

* Gtrs. 5 and 6 tacet

And still those voices are calling from far away. Wake you up in the middle of the night just to hear them say;

G D Em F#7

53

[H] 2nd Chorus (3:02)

"Welcome to the Hotel California." Such a lovely place, such a lovely face. They're

G D F#7 Bm

Gtr.1 f p f 8va

57 • Gtr.5

Gtr.6 Divisi

dim. 3 P.H. (15ma) P.H. 1/2 dim.

5 10 9 7 10 9 9 9 2 4 2 2 4

* Gtrs. 7 and 8 tacet

pitch: D - C#

livin' it up at the Hotel California. What a nice surprise. Bring your alibis.

G D Em F#7

61

8

dim. (Gtr.6 tacet) full hold bend P.H. 1/2 dim.

4 5 22 22 22 (22) 19 X 21 21

pitch: E - F# E

I 5th Verse

(3:29)

Mirrors on the ceiling and pink champagne on ice. And she said, "We are all just prisoners here of our own device."

65 Bm F#7 Aadd9 E9

Gtr.1 (7) *mf* let arpeggios ring throughout

* All other gtrs. tacet

And in the master's chambers they gathered for the feast. They stab it with their steely knives but they just can't kill the beast.

69 G D Em F#7

J 6th Verse

(3:55)

Last thing I remember I was running for the door. I had to find the passage back to the place I was before. (first 7 bars only)

Bm F#7 Aadd9 E9

w/Rhy. Figs. 1 and 2

Gtr.1

73 Gtr.5 Gtr.6 Divisi *f* dim. > full 1/2 dim. > dim. >

"Relax," said the nightman, "We are programmed to receive. You can check out any time you like but you can never leave."

77

G D Em w/Rhy. Fill 1 F#7

dim. $\frac{1}{2}$

1st solo gtr. (Don Felder) w/dist.

(Gtrs. 7 and 8 tacet)

f w/dist.

K Guitar Solo

(4:21) Bm

(4:21) Bm w/Rhy. Figs.1, 2

Gtr.1

Bm

F#7

A

81 Gtr.5

Gtr.6

w/dist.

mf

Dimisi

dim.

3
4

3
6

2
2

1st Solo Gtr. (Felder)

f

1 1/2

(12)

10-12

11-9

7-9

7

1/2

even bend

1/4

1/2

full

3

X X X

7-9

7

9-8-9

7-9

7

9-7-9-7

Rhy. Fill 1

F#7

mf * F.H.M. *f*

* Fret-hand muting

84

E G D

dim. dim.

hold bend full 1/2 let ring full full hold bend *mp* *f* full *mp* *f*

10 10 (10) 7 10 8 7 10 10 (X)(X) 10 10 7 10 10 (10) 8 10 8 9 9 9 (9) 7 7 6 7 (7) X X

87

Em F#7

1/2 dim.

1/2 1/2 slight P.H. 1/2 1/2 H full full full full

7 9 X 7 (7) 9 7 9 7 7 (7) 9 7 9 7 10 9 7 (7) 9 (9) 7 9

Em F#7

95

hold bend full 17 17 17 17 1/2 (17) 17 full (17) (17) 15 (17) (17) 17 hold bend full 17 17 17 (17) 17 hold bend full 17/14 (17) (14) 12 12 1/2

(Felder)

* Divisi

* 1st Solo Gtr.
reenters (downstemmed notes)
TAB numbers are on right
side of slashes.

M
(5:13)

Bm w/Rhy. Figs. 1 and 2 F#7 A

Gtr.1

97

Gtr.5

Gtr.6

dim.

8 va (Walsh)

full 17 (17)

(Felder)

8 va

(Walsh)

even release full 3/4 1/2 12 12 (12) 12 12 12 (12) 12 12 12 10 12 10 1/2

11-9 7 9 8

The image displays a musical score for guitar, organized into three systems. The first system includes guitar-specific notation (Gtr. 1, 5, 6) and a fretboard diagram. The second system features a melodic line with a 'Felder' attribution and a fretboard diagram. The third system features a melodic line with a '(Walsh)' attribution and a fretboard diagram. The score includes various musical notations such as chords, scales, and dynamic markings.

103

Em F#7 Bm (5:39)

Gtr.1

Gtr.5

Gtr.6

* Riff A Gtr.5

f Gtr.6

(Felder)

* Riff A Gtr.7 (Felder)

8 va

(Walsh)

* Riff A Gtr.8 (Walsh)

f

* Riff A includes gtrs. 5, 6, 7 and 8

106

F#7 A E9

5 3 6 3 (5 6) 2 5 3 6 (5 6) 4 6

12 9 11 12 9 11 12 9 10 12 9 10 12 9 10 12 9 10 12 9 10 10 7 9 10 7 9 10 7 10 16

9 6 7 9 6 7 9 6 9 14 9 5 5 9 5 5 9 5 5 9 5 5 7 4 5 7 4 5 7 4 12

109

G D

5 3 6 3 (5 6) 2 5 3 6 (5 6) 4 6

10 7 8 10 7 8 10 7 8 10 7 8 10 5 7 10 5 7 10 5 10 14 7 3 3 7 3 3 7 3 3 7 3 3

5 2 3 5 2 3 5 2 5 10

TRADING LICKS

Em F#7

111

end Riff A

end Riff A

end Riff A



(6:05)

Begin fade
w/Rhy. Figs. 1, 2 and Riff A

113

Bm
Gtr.1

F#7

A

E

f *mf*

117 G

D

Em

F#7

fade out

mp *p* *pp* *ppp*